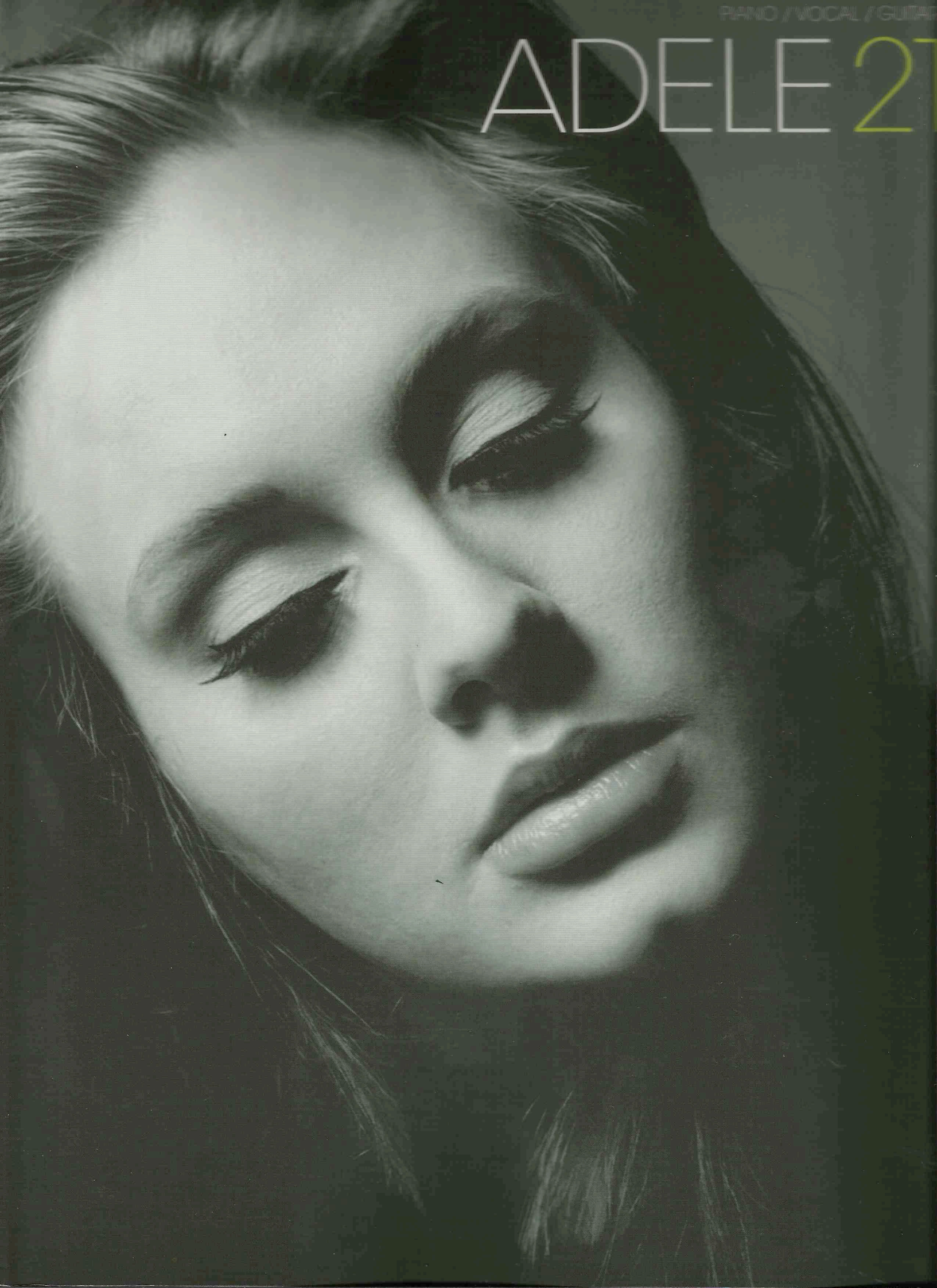


PIANO / VOCAL / GUITAR

ADELE 21



Rolling In The Deep

ROLLING IN THE DEEP	6
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SET FIRE TO THE RAIN	32
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LOVESONG	49
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Rolling In The Deep

Words & Music by Adele Adkins & Paul Epworth

♩ = 104

C5



A musical score for the song 'The Rose Tree'. It features three staves: a vocal line in the treble clef, a piano accompaniment in the right hand in the treble clef, and a piano accompaniment in the left hand in the bass clef. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line consists of a single note, G4, in the first measure, followed by a whole rest in the second measure. The piano accompaniment in the right hand consists of a single note, G4, in the first measure, followed by a whole rest in the second measure. The piano accompaniment in the left hand consists of a steady eighth-note pattern in the first measure, followed by a steady eighth-note pattern in the second measure.

C5



G5



1. There's a fire start - ing in my heart,
2. See how I'll leave with ev - 'ry piece of you.

Drums 2°

B^b5

G5

B^b5

reach - ing a fe - ver pitch and it's bring - ing me out the dark.
Don't un - der - es - ti - mate the things that I will do.

C⁵G⁵

Fin - al - ly I can see you crys - tal clear.
There's a fire start - ing in my heart,

B^{b5}G⁵B^{b5}

Go a - head and sell me out and I'll lay your shit bare.
reach - ing a fe - ver pitch and it's bring - ing me out the dark.

cont. sim.

A^bB^bGm⁷

The scars of your love re-mind me of us. They keep me

A^bB^b

think-ing that we al-most had it all. The scars of your love, they leave me

Gm   Cm 

breath - less. I can't help feel-ing we could have had it all.

B $\flat$  A $\flat$ maj7  B $\flat$ 

Roll-ing in the deep. You had my heart and

Cm  B $\flat$ 

soul 'side of your hand. And you played

A $\flat$ maj7  *To Coda* $\oplus$ B $\flat$ 

it to the beat.



3. Ba - by, I have no sto - ry to be told. But

Drums



I've heard one on you now I'm gon - na make your head burn.



Think of me in the depths of your des - pair.



D.S. al Coda

Make a home down there as mine sure won't be shared.

⊕ Coda

A^bmaj⁷

A^bmaj⁷

Could have had it all.

B^b

Cm

3fr

Roll - ing in the deep.

B^b

A^bmaj⁷

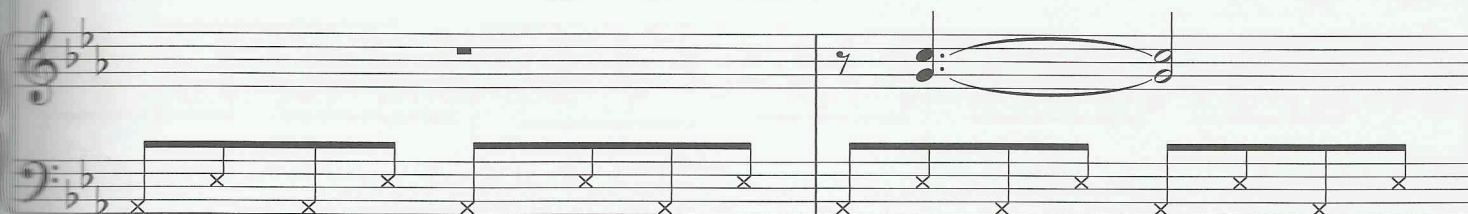
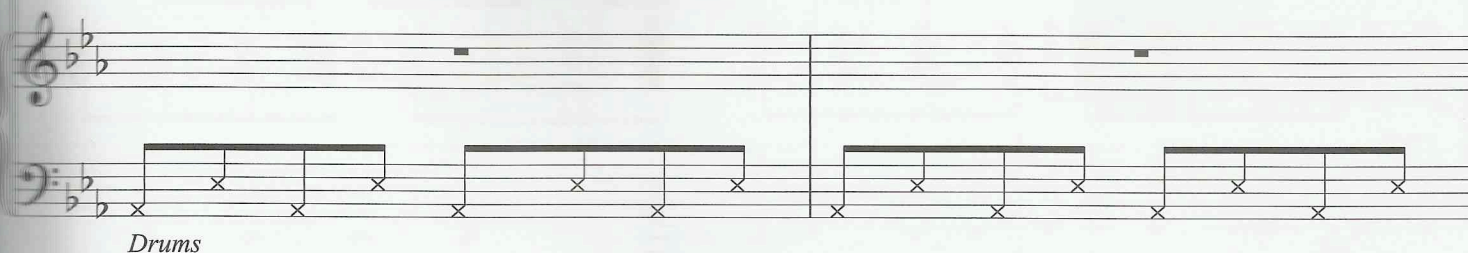
4fr

You had my heart and soul 'side of your hand.

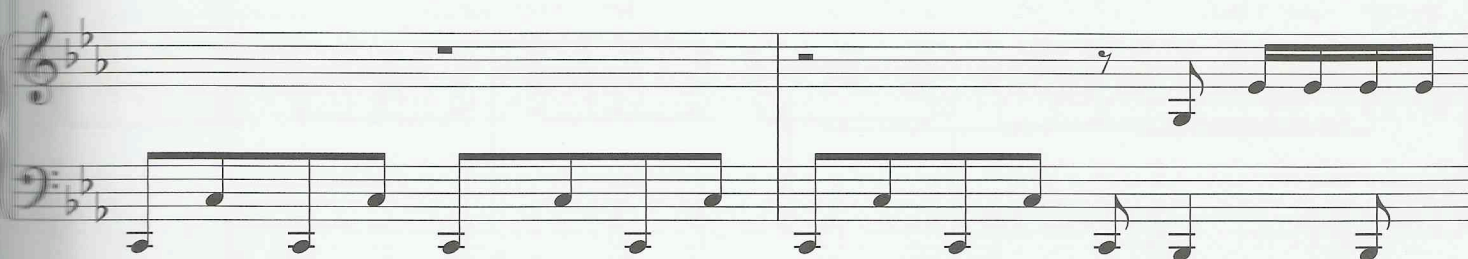
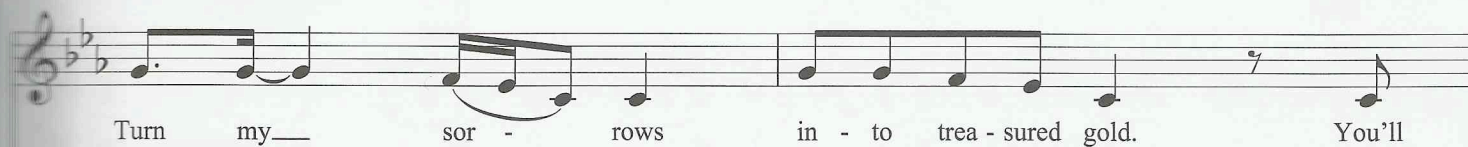
B^b

But you played it with a beat - ing.

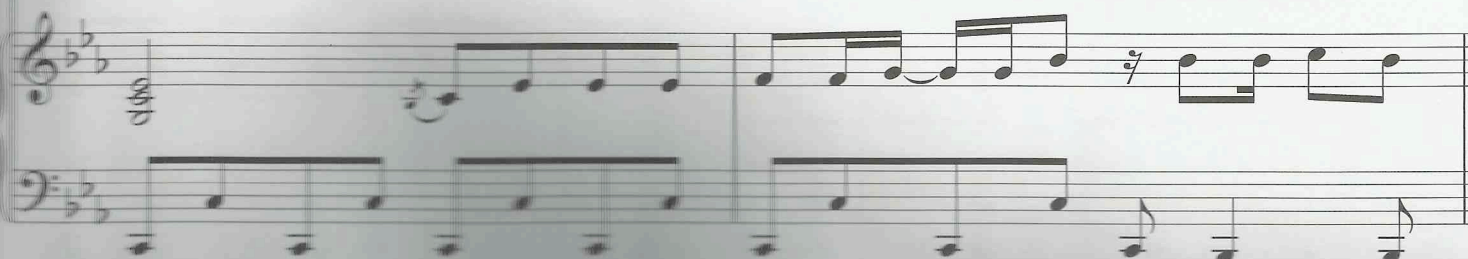
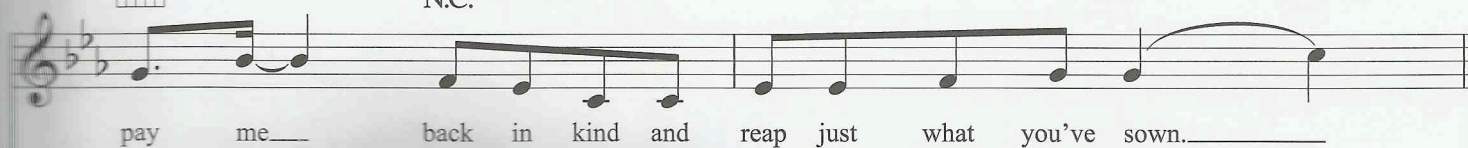
N.C.



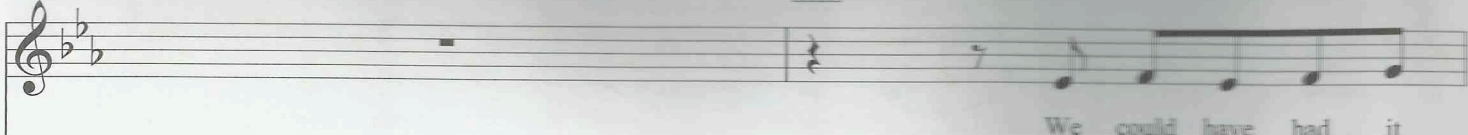
cont. sim.

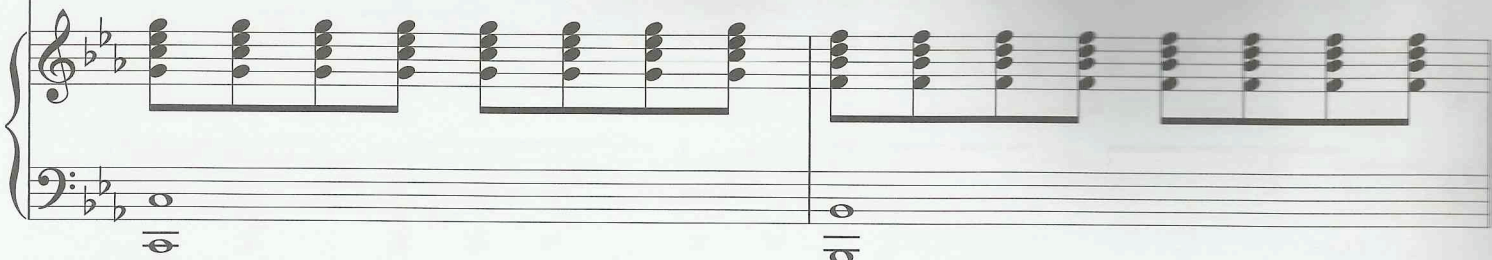


N.C.





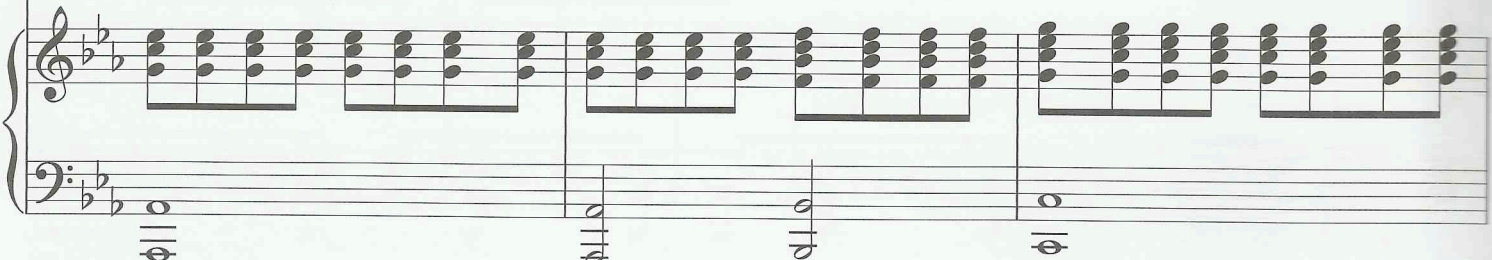







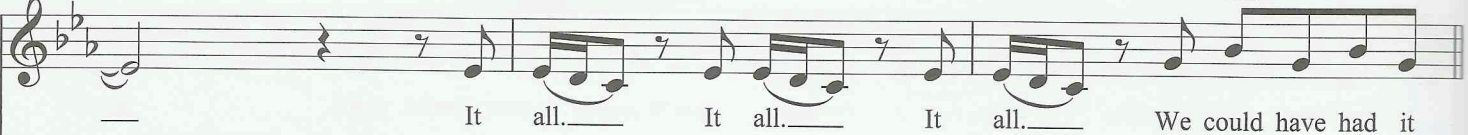


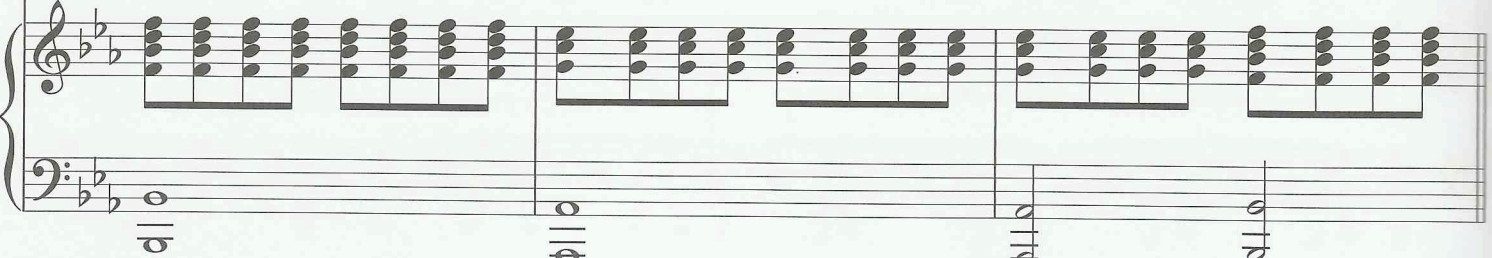




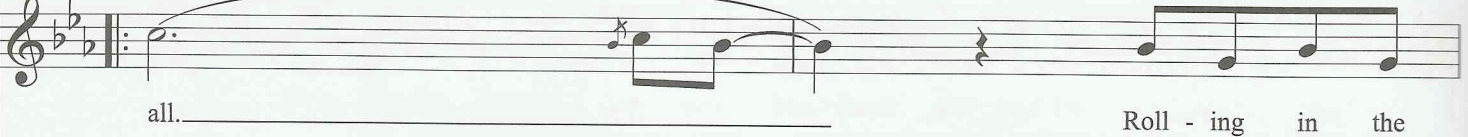


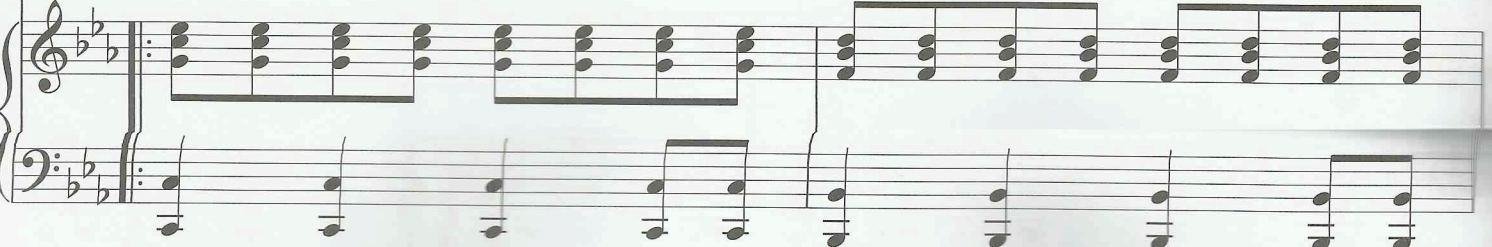










A^bmaj⁷B^b

Cm



deep.

You had my heart and soul

'side of your hand.

1.

B^bA^bmaj⁷

And you played it

to the beat.

2.

B^bB^b

Could have had it

And you played

A^bmaj⁷A^bB^b

Cm



it, you played it, you played it, you played it to the beat.

Turning Tables

Words & Music by Ryan Tedder & Adele Adkins

$\text{♩} = 76$
Cm⁷


A^bmaj⁹


Con pedale

Fm⁹


A^b


Cm⁷


A^bmaj⁹


1. Close e - nough to start a war. All that I
2. Un - der haunt - ed skies I see you. Ooh.

Fm⁹A^b

— have is on the floor. —
 — Where love is lost — your ghost was found. —

Cm⁷A^b maj⁹

God on - ly knows — what we're fight - ing for. All that I —
 I braved a hun - dred storms — to leave you. As hard as you try, —

Fm⁹A^b

— say, you al-ways say more. —
 — no I — will nev - er be knocked down. —

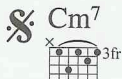
A^bFm⁷

I can't — keep — up with your turn - ing — ta - bles. Un - der





your thumb_ I can't breath. So





I won't_ let you_ close e - nough no hurt.



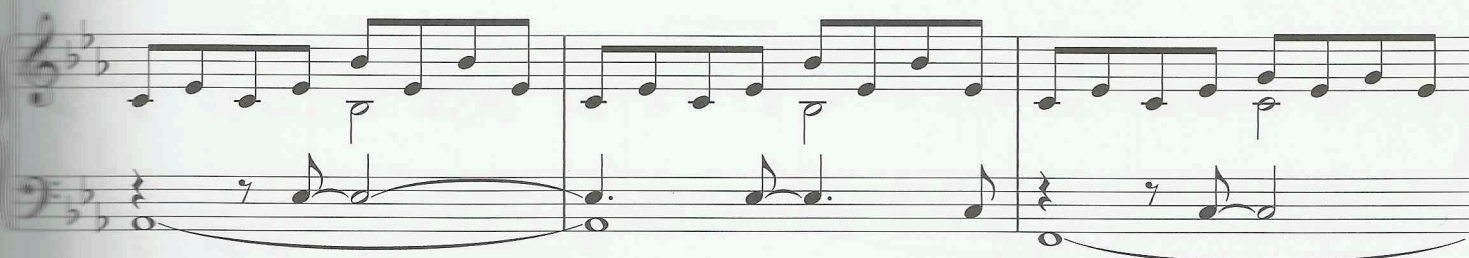
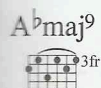
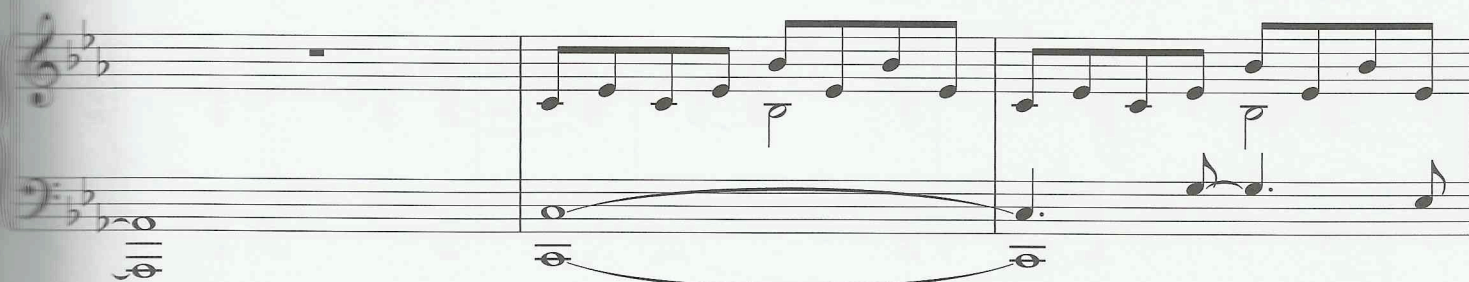
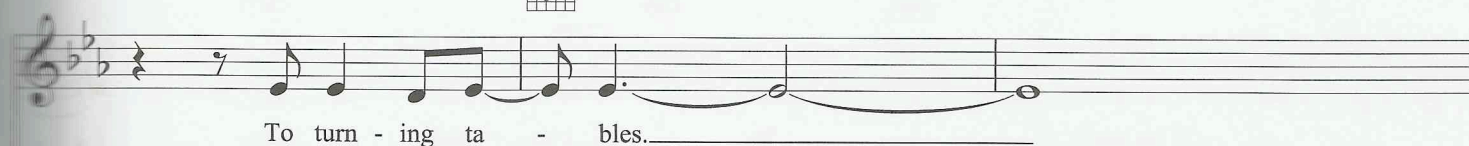
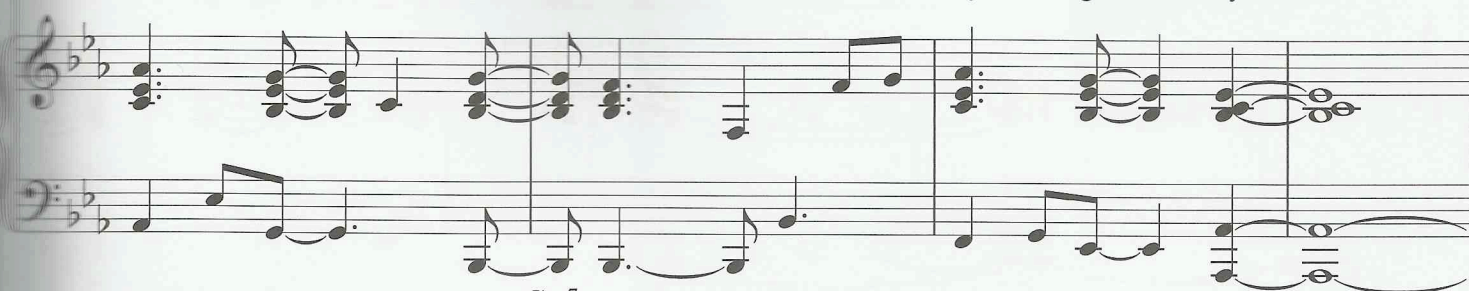
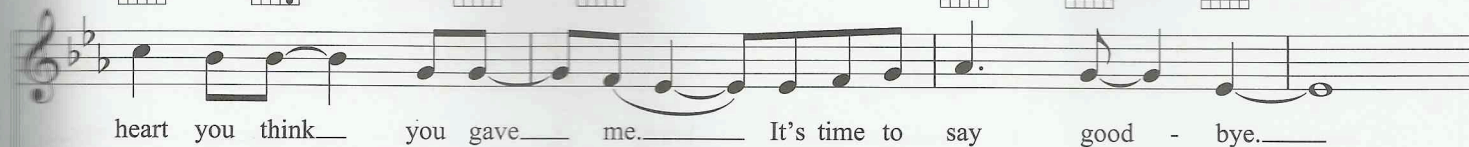


_ me. No, I won't res - cue_

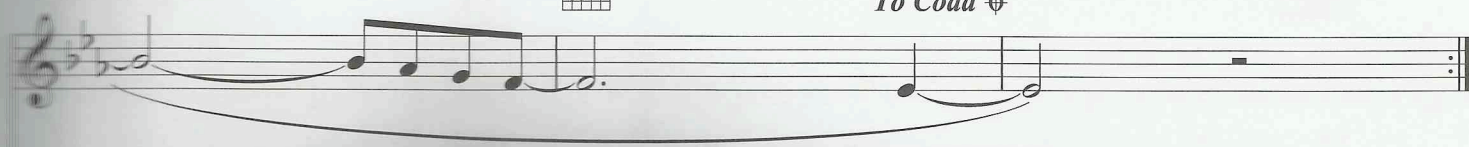





you to just_ de - sert_ me. I can't give_ you_ the



To Coda ☐





Next time I'll be brav - er, I'll be my



— own sav - iour when the thun - der calls for me.



Next time I'll be brav - er,



I'll be my own sav - iour, stand - ing



D.S. al Coda

N.C.

Musical staff with lyrics: on my own two feet.

Piano accompaniment for the first system.

♢ Coda A^b 4fr

Cm⁷ 3fr

Musical staff with lyrics: Turn - ing ta - bles. 3

Vocal ad lib.

Piano accompaniment for the second system.

A^bmaj⁹ 3fr

Fm⁹

Musical staff with piano accompaniment.

A^bmaj⁹ 3fr

Cm 3fr

Musical staff with piano accompaniment and a double bar line.

Rumour Has It

Words & Music by Ryan Tedder & Adele Adkins

♩ = 120
N.C.

Ooh, _____ ooh, _____

Drums

N.C.

ooh, _____ ooh. _____ 1. She, she ain't real. _____ She ain't gon'

be a - ble to love you like I will. She is a stran - ger. _____

You and I have his - to - ry, or don't you re - mem - ber? Sure, _____ she's got it all...

But ba - by, is that real - ly what you want? _____

Dm

Gm⁷

Bless your soul you've got your head in the clouds... She's made a fool out - ta you... and boy she's
 § You've made a fool out - ta me... so boy I'm

B^b

Dm/A

bring-ing you down... She made your... heart melt, but you're cold to the core... Now
 bring-ing you down... You made my... heart melt, yet I'm cold to the core... But

G7(omit3)



ru - mour has it she ain't got your love an - y - more...
 ru - mour has it I'm the one you're leav - ing her for... (Ru - mour has it.)

Dm(sus4)



Dm



Dm(sus4)



Dm



Dm(sus4)



Dm



(Ru - mour has it.) Ru - mours... (Ru - mour has it.) Ru - mours... (Ru - mour has it.) Ru - mours...

Dm(sus4)



Dm



Dm(sus4)



Dm



Dm(sus4)



Dm



(Ru - mour has it.) Ru - mours... (Ru - mour has it.) Ru - mours... (Ru - mour has it.) Ru - mours...

Dm(sus4)



Dm



Dm(sus4)



Dm



To Coda ♢ N.C.

(Ru - mour has it.) Ru - mours... Ru - mours... (Ru - mour has it.) Ru - mours...

Drums

Dm



2. She is half your age but I'm guess-ing that's the rea-son that you

strayed. I heard you've been miss-ing me. You've been

N.C.

tell-ing peo-ple things you should-n't be. Like when we creep out when she

D.S. al Coda

ain't a-round. Have-n't you heard the ru-mours?

⊕ Coda

D⁵



Dm

rit.



♩ = 64

Dm



C[#]aug



All, all of these

F



Gm



Dm



words

whis - pered in my ear tell a

C[#]aug



F



Gm



sto - ry that I can - not bear to hear..



Just 'cause I said it it don't mean that I



meant it. Peo - ple say cra - zy things.



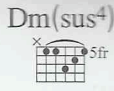
Free time

Just 'cause I said it don't mean that I meant it.

$\text{♩} = 120$
N.C.

rit.

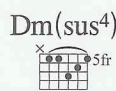
Just 'cause you heard it. (Ru - mour has it.)

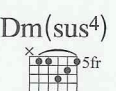




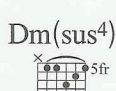


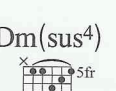

Ru - mours... (Ru - mour has it.) Ru - mours... (Ru - mour has it.) Ru - mours... (Ru - mour has it.)






Ru - mours... (Ru - mour has it.) Ru - mours... (Ru - mour has it.) Ru - mours... (Ru - mour has it.)






Ru - mours... (Ru - mour has it.) Ru - mours... (Ru - mour has it.) Ru - mours... (Ru - mour has it.) But

N.C. 

ru - mour has it ^{8vb} he's the one I'm leav - ing you for.

Don't You Remember

Words & Music by Daniel Wilson & Adele Adkins

♩ = 60



Con pedale




1. When will I see you _____ a - gain? _____
 2. When was the last time that you thought of me? _____

You left with
 Or have you com-





no good-bye. Not a sin-gle word_ was said. No
 -plete - ly e - rased me from your_ mem - o - ry? I of - tem





fi - nal kiss to seal_____ an - y sins. I had
 think a - bout where I went wrong. The more I





no i - dea of the state_____ we were in. I know I have a
 do_____ the less I know. _____ }



fick - le heart and a bit - ter - ness. And a

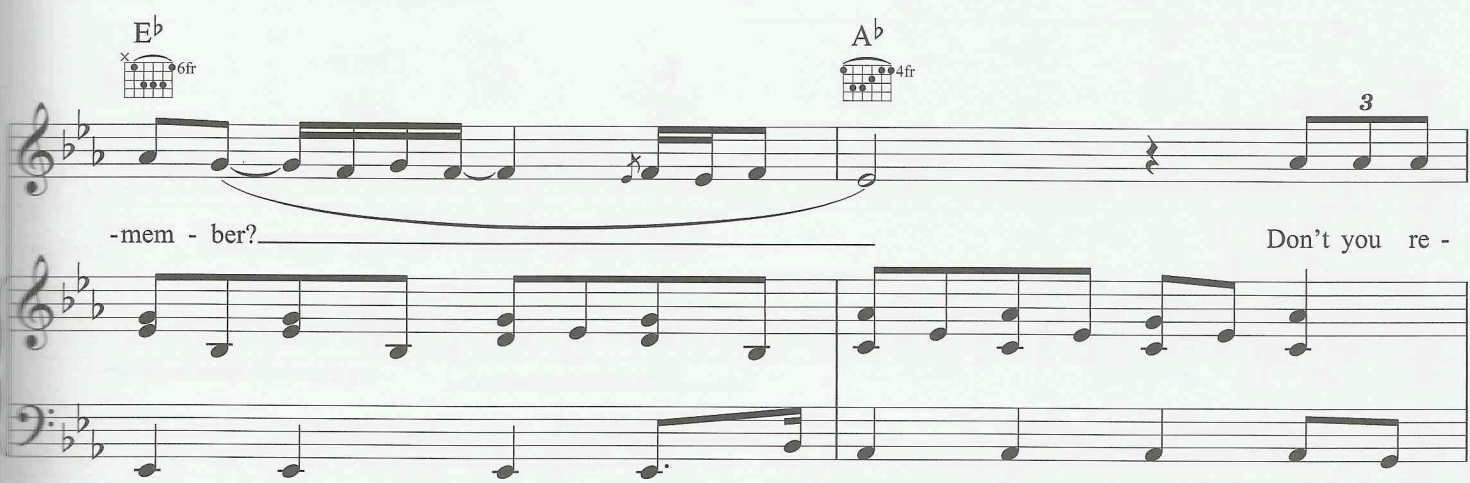
Cm  3fr G  B^b  N.C.

wond-'ring eye___ and a heav-i-ness in my___ head.___ But don't you re -



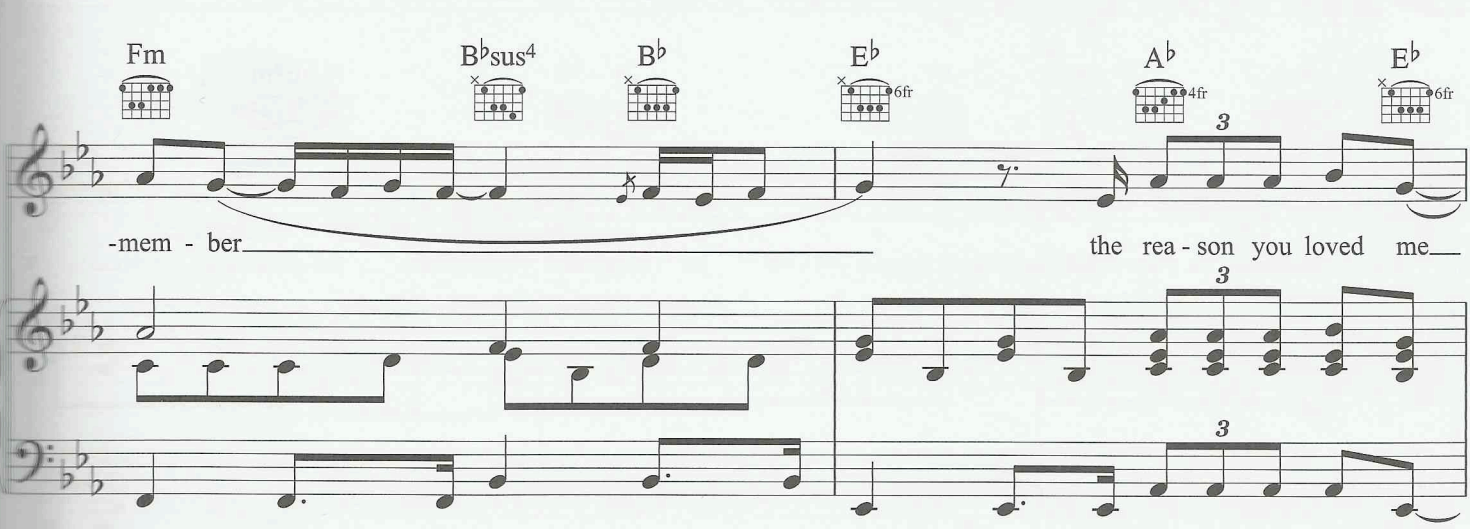
E^b  6fr A^b  4fr

-mem - ber? Don't you re -



Fm  B^bsus⁴  B^b  E^b  6fr A^b  4fr E^b  6fr

-mem - ber the rea-son you loved me___



Gm⁷  3fr A^b  4fr

be - fore? Ba - by, please re - mem -








- ber me once more.





more. Gave you the space so you could breath. I kept my






dis-tance so you would be free. In hope that you'd find the miss-ing piece to




bring you back to me. Why don't you re -

F Am⁷ B^b

-mem - ber? Don't you re -

Gm Csus⁴ C F B^b F

-mem - ber the rea - son you loved me

Am⁷ B^b Gm Csus⁴ C

be - fore? Ba - by, please re-mem - ber me once

B^b F B^b

more. When will I see you a - gain?

Set Fire To The Rain

Words & Music by Fraser Smith & Adele Adkins

♩ = 108

Dm



F



C



Gm



1. I let it

Con pedale

Dm



F



C



Gm



fall, my heart. And as it fell you rose to claim it. It was

Dm



F



C



Csus⁴



C



dark and I was o - ver un-til you kissed my lips and you saved me. My

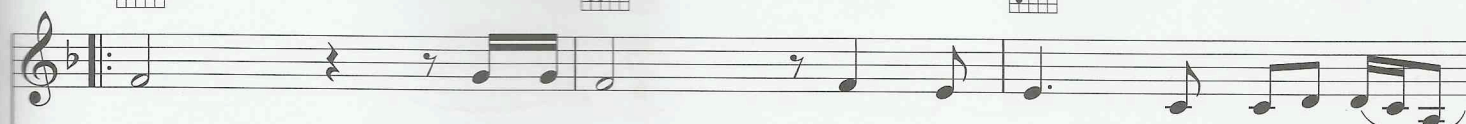
Dm



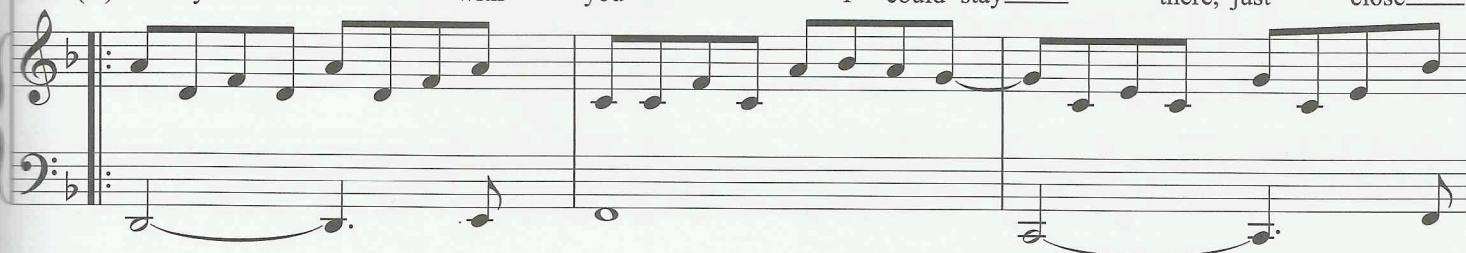
F



C



hands (2.) I lay they were strong, with you but my knees were far too weak I could stay there, just close



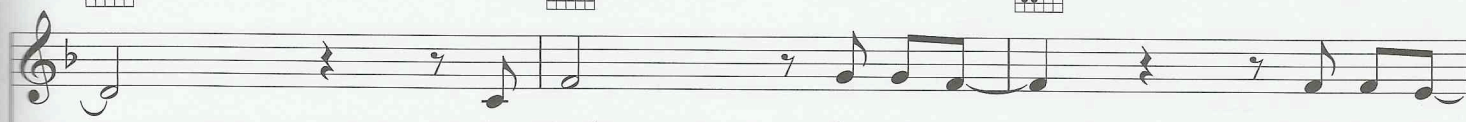
Gm



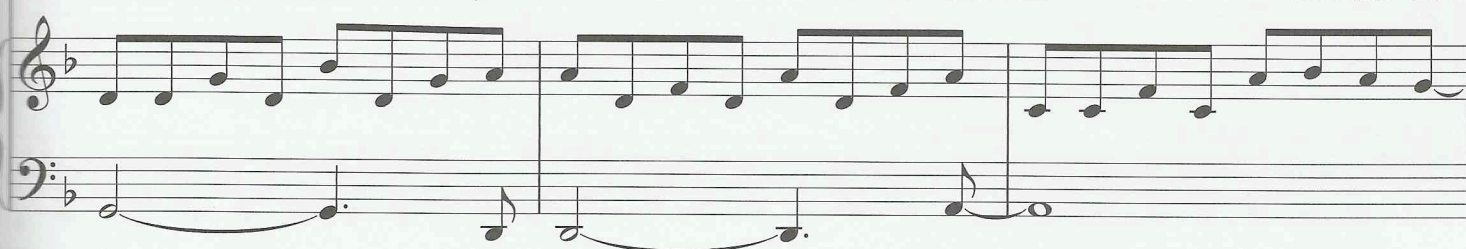
Dm



F



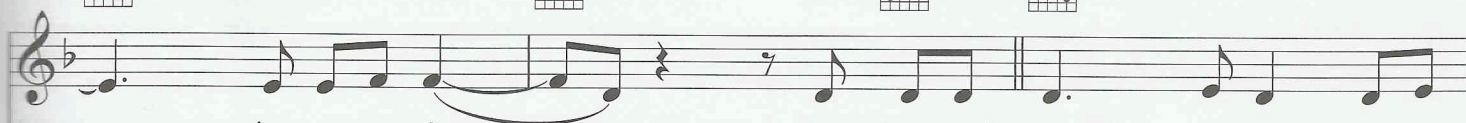
— my eyes, feel to stand in your arms with-out fall-
— you here for - ev - er. You and me



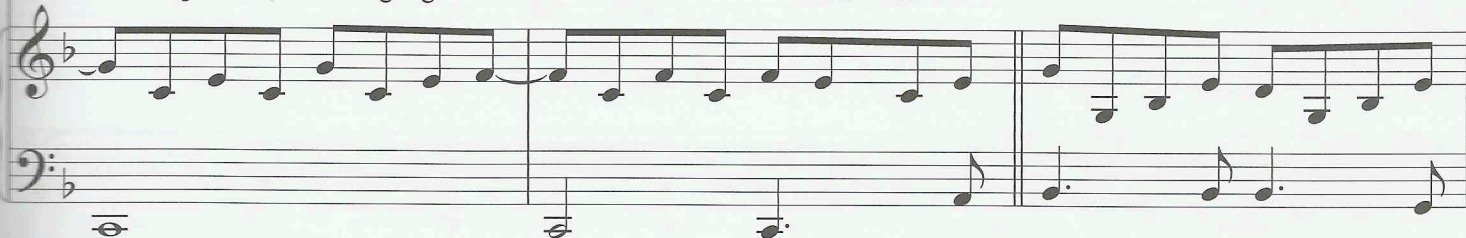
C

Csus⁴

C

B^b6

— ing to your feet. But there's a } side to you that I
— to-geth - er, noth-ing gets bet - ter. 'Cause there's a }



Gm



Dm



nev - er knew, nev - er knew. All the things you'd say, they were nev - er true, nev - er true. And the



B^b Csus² C NC

games you'd play you would al-ways win, al-ways win. But I set

Dm C

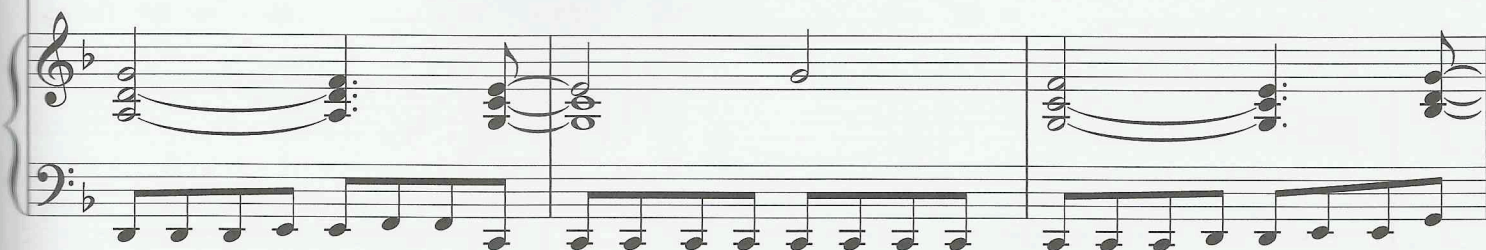
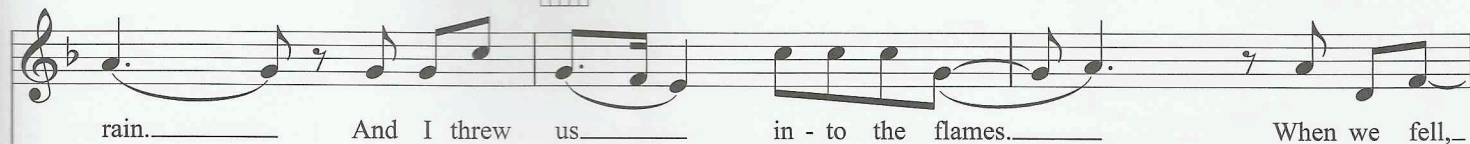
fire to the rain. Watched it pour as I touched your face.

Gm 3fr

When it burned, well, I cried 'cause I heard it scream - ing out your

1. 2. Dm C C Dm

name. Your name. 2. When I set fire to the



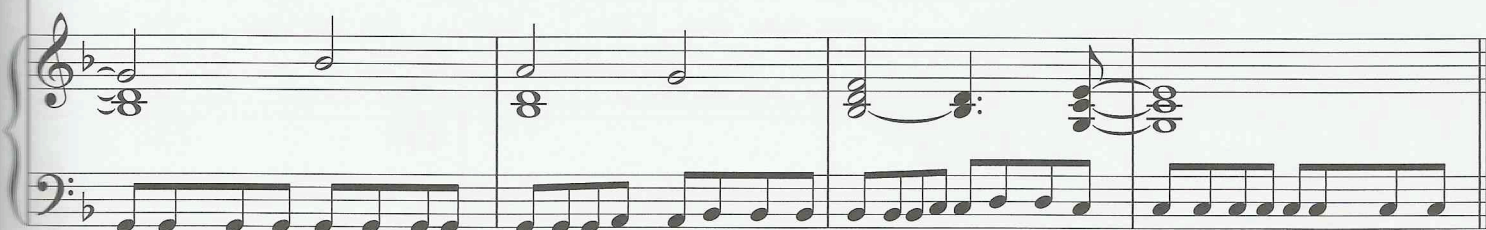
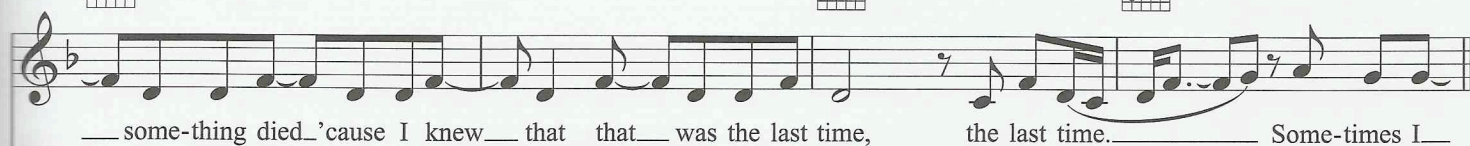
Gm



Bb



C



Bb



F/A



Am



C



Bb



Fmaj7



Am



C



Dm


C


fire _____ to the rain. _____ Watched it pour _____ as I touched your face. _____
 fire _____ to the rain _____ and I threw us _____ in - to the flames. _____
3° & 4° vocal ad lib.



Gm


_____ When it burned, _____ well, I cried _____ 'cause I heard _____ it scream - ing out your
 _____ When we fell _____ some-thing died. _____ 'Cause I knew _____ that that _____ was the last



1, 3.
Dm


2.
B^b
 **C**


name. Your name. _____ I set time, the last time. _____



4.
B^b
 **C**




He Won't Go

Words & Music by Paul Epworth & Adele Adkins

♩ = 80

N.C.

Cm



First system of musical notation. It includes a vocal line (treble clef, 4/4 time), a piano accompaniment (grand staff, 4/4 time), and a drum line (single line, 4/4 time). The piano part features a bass line with eighth notes and a treble line with chords. The drum line shows a simple pattern. The system ends with a repeat sign and a final chord.

Drums

cont. sim.

Gm



Fm



Cm



Second system of musical notation. It includes a vocal line (treble clef, 4/4 time), a piano accompaniment (grand staff, 4/4 time), and a drum line (single line, 4/4 time). The vocal line has lyrics: "1. Some - day I'll be bet - ter". The piano part features a bass line with eighth notes and a treble line with chords. The system ends with a repeat sign and a final chord.

Gm



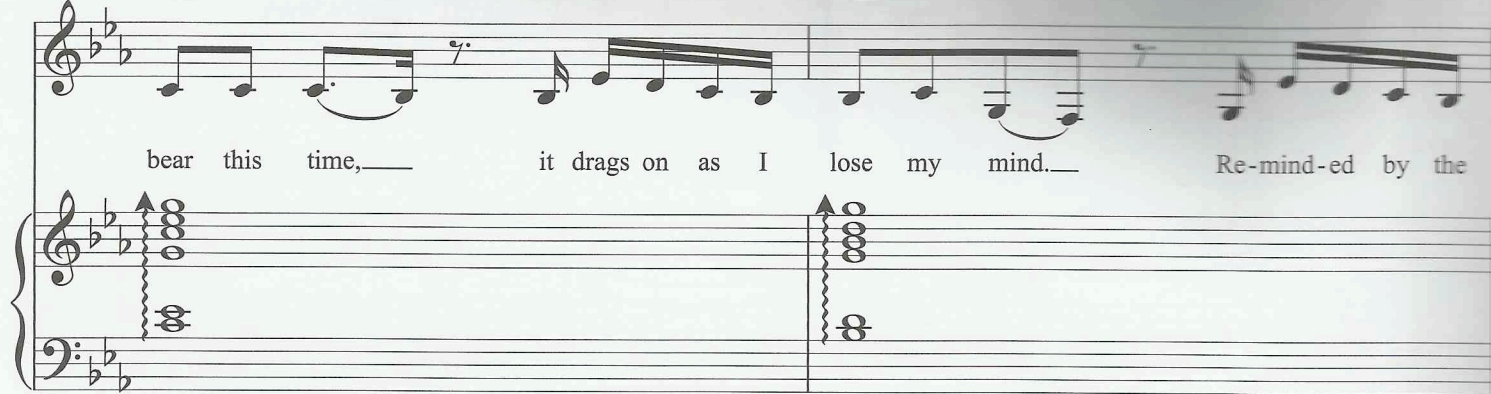
Fm



Third system of musical notation. It includes a vocal line (treble clef, 4/4 time), a piano accompaniment (grand staff, 4/4 time), and a drum line (single line, 4/4 time). The vocal line has lyrics: "with-out you. But they don't know you like I do, or at least the sides. I thought I knew. I can't". The piano part features a bass line with eighth notes and a treble line with chords. The system ends with a repeat sign and a final chord.

Cm  **Gm** 

bear this time, — it drags on as I lose my mind. — Re-mind-ed by the



Fm 

things I find — like notes and clothes_ you left_ be - hind. —



Cm  **Gm** 

2. Wake me up, — wake me up when all is done. — I won't rise un - til this
(4.) voice to - day, — I did - n't know a sin - gle word he said. — Not one re - sem-blance to the



Fm  **Fm7**  **Gm7**  **A^b maj7** 

bat - tle's won. — My dig - ni - ty's be - come un - done. } But I won't_ go. —
man I met. — Just a vague and bro - ken boy in - stead. }



$A^b\text{maj}7$

Cm/B^b

Gm

Gm/A^b

Fm

I can't do it on my own

if this ain't love then what is?

I'm will-ing to take the risk.

I won't go.

Gm

Cm

$Fm7$

$Gm7$

$A^b\text{maj}7$

Cm/B^b

Gm

Gm/A^b

To Coda

Fm

I can't do it on my own.

If this ain't love then what is?

1.

Gm

Cm

I'm will-ing to take the risk.

3. So

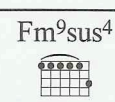


pe - tri - fied, I'm so scared to step in - to this ride. What if I lose my heart and

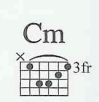
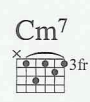


fail to climb? I won't for-give me if I give up try - ing. 4. I heard his

2.



I'm will-ing to take the risk. There will be



times we'll try and give it up, burst - ing at the

Fm⁹Gm⁷

seams.

No

doubt—

we'll al-most fall a - part—

then

burn— the piec-

- es

to watch them turn to dust.—

But

*D.S. al Coda*G⁷Fm⁷Gm⁷A^bmaj⁷

noth- ing will ev - er taint— us.

I won't— go—

⊕ *Coda*

Gm

Cm

I'm will-ing to take— the risk.—

Cm



Will he, will he still re - mem - ber me? — Will he still love me e - ven

Fm



when he's free, or will he go back to the place where he can choose the poi - son

Cm



Gm



(8) o - ver me? — When we spoke yes - ter - day he said to hold my breath and sit and

Fm



wait. — I'll be home so soon I won't be late. — He won't go. —

A^bma^j7

Cm/B^b

Gm

Gm/A^b

Fm

He can't do it on his own, if this ain't love then what is?

Gm

Cm

Fm⁷ Gm⁷

A^bma^j7

Cm/B^b

Gm

He's will-ing to take the risk. So I won't go. He can't do it on his own.
2° We're 2° I can't do it on my own.

Gm/A^b

Fm 1.

Gm

Cm

Fm⁷ Gm⁷

A^bma^j7

If this ain't love then what is? I'm will-ing to take the risk. 'Cause he won't go.

2.

Gm

Cm

Free time

rit.

G⁷

Cm

I'm will-ing to take the risk.

Take It All

Words & Music by Adele Adkins & Francis Eg White

♩ = 68



1. Did-n't I give it all? _____ Tried _____ my best. Gave you ev - 'ry -

Con pedale



- thing I have. Ev - 'ry - thing and no less. _____ 2. Did-n't I



do it right? _____ Did I let you _____ down? _____ May - be you got
(3.) I should leave _____ to help _____ you see. Noth - ing gets

D/F#



Cadd9/E



D



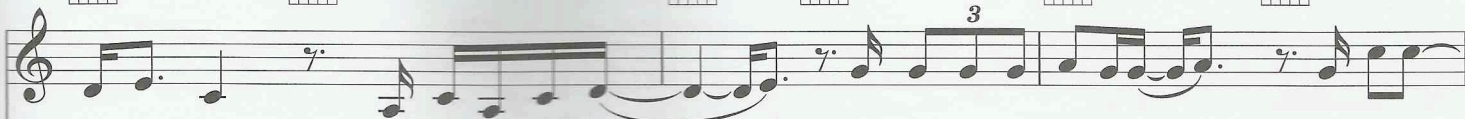
Cadd9



C



Em/B



too used to, well, hav-in' me 'round. Still, how can you walk a-way from all my
bet-ter than this and this is ev-'ry-thing we need. So is it o-ver? Is this real-ly



Am



C/G



D/F#



Cadd9/E



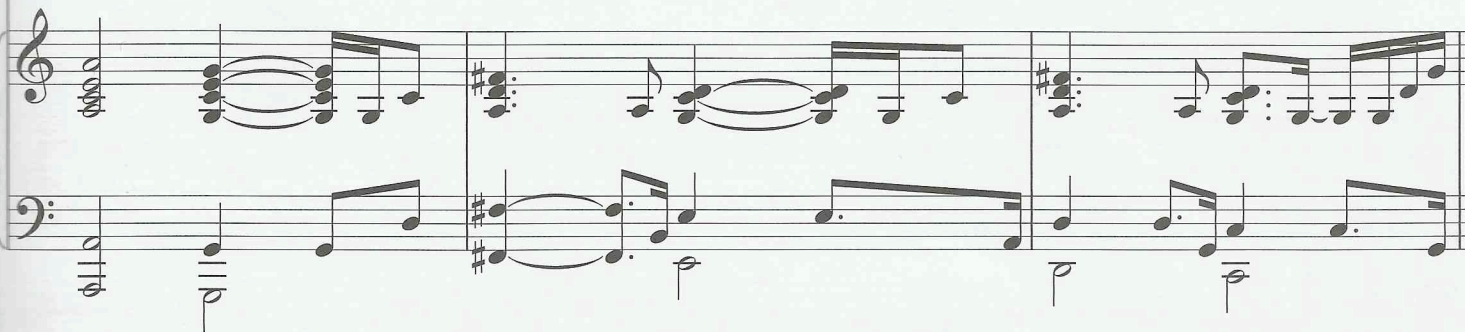
D



Csus2



— tears?_ It's gon-na be an emp-ty_ road with - out me right here. } But go on and
— it? You're giv-in' up so eas-i-ly. I thought you loved me more than this, but go on...



C



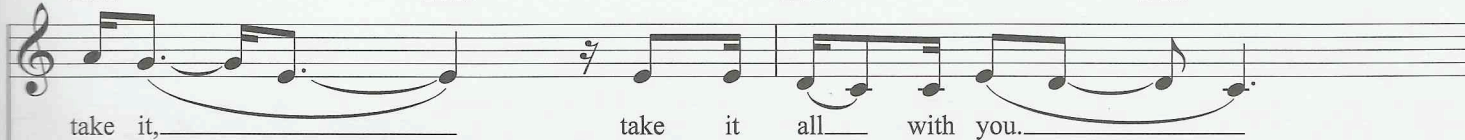
Em/B



Am



C/G



take it, take it all with you.



F G E/G# Am

Don't look back at this crumbling fool. Just

Dm7 Em7 Fmaj7 C

take it all with my love.

8vb

1. 2. C C

Take it all with my love. 3. May-be love. I will

3

8vb

Bb Am

change if I must. Slow it down

F **C**

and bring it home, I will ad - just. Oh, if on -

E7 **Am** **Dm7 Em7 Fmaj7** **Free time** **A7sus4 Csus2/G**

- ly, if on - ly you knew that ev - 'ry - thing I do is for you.

a tempo **C** **Em/B** **Am** **C/G** **D/F#** **Cadd9/E**

D **C** **C** **Em/B** **Am** **C/G**

But go on, go on and take it, take it all with you.

F G E⁷/G[♯] Am C Em/B
 Don't look back at this crum-bl - ing fool. Just take it, take it

Am C/G F G E⁷/G[♯] Am
 all with you. Don't look back at this crum - bl - ing fool. Just

Free time a tempo Free time
 Dm⁷ Em⁷ Fmaj⁷ C Dm⁷ Em⁷ Fmaj⁷
 take it all with my love. Take it all with my

a tempo Free time
 Am Dm⁷ Em⁷ Fmaj⁷ C
 love. Take it all with my love.

Lovesong

Words by Robert Smith

Music by Robert Smith, Simon Gallup, Laurence Tolhurst,
Porl Thompson, Boris Williams & Roger O'Donnell

♩ = 116

Cm



Cm



E^b/B^b



A^bma⁷



G



Cm



E^b/B^b



A^bma⁷



G



Cm



E^b/B^b



A^bma⁷



G



1. When-ev - er I'm a - lone with you
2. When-ev - er I'm a - lone with you

Cm  E^b/B^b  A^bmaj⁷  G 

you make me feel like I am home a - gain...
 you make me feel like I am young a - gain...

Cm  E^b/B^b  A^bmaj⁷  G 

When - ev - er I'm a - lone with you
 When - ev - er I'm a - lone with you

Cm  E^b/B^b  A^bmaj⁷  1. G 

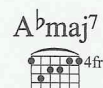
you make me feel like I am whole a - gain...
 you make me feel like I am fun a - gain...

2. G⁷#⁹  A^bmaj⁷  Fm⁷  Cm 

How - ev - er far a - way, I will al -



- ways love__ you. How - ev - er long__ I stay,

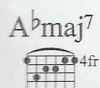


I will al - ways love__ you. What - ev - er words__



To Coda II

I say, I will al - ways love__ you.



To Coda I

I will al - ways love you.

A^bmaj⁷
4fr

Repeat ad lib.

3. When -

Cm
3fr

E^b/B^b
6fr

A^bmaj⁷

- ev - er I'm a - lone
(4.) - ev - er I'm a - lone

with you,
with you,

G⁷
3fr

Cm
3fr

E^b/B^b
6fr

you make me feel like I am
you make me feel like I am

A^bmaj⁷
4fr

1.
G⁷
3fr

2.
G⁷
3fr

D.S. al Coda I

free
clean a - gain.
a - gain.

4. When -

♣ Coda I Cm



E^b/B^b



you.

A^bmaj⁷



1-3.

G⁷#⁹



4.

G⁷#⁹



D.S. al Coda II

♣ Coda II

Gm/B^b



A^bmaj⁷



G⁷



Cm



E^b/B^b



- ways love__ you. I'll al - ways love you. I'll al - ways

you.____

3 & 4° Instrumental

A^bmaj⁷



1-3.

G⁷



4.

G⁷



rit.

Cm



Repeat ad lib.

love__ you. 'Cause I love__

I'll Be Waiting

Words & Music by Adele Adkins & Paul Epworth

$\text{♩} = 80$



2° Trumpets




1. Hold me clos - er _____ one more time say that you love me _____ in your

3

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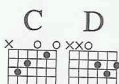
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good - bye.

Please for - give

me



for my sins.

Yes, I

swam dir-ty wa - ters,

but you pushed me in.

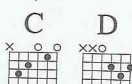
2. I've



seen your face
3. Let me stay here

un - der ev - 'ry sky.
for just one more night.

O - ver
Build your



3

ev - 'ry bor - der
walls a - round me.

and on ev - 'ry line.
and pull me to the light.

You
So

A A/G G C D

know my heart I can tell you more than I do. We were the I was a

I can tell you that I was wrong.

A F/G C/G C D

great - est, child then but now I'm will - ing to learn. me and you. But we had

E G A E

time a - gainst us and miles be - tween us. The heav - ens cried, I know I left you speech - less. But

G A C D

now the sky has cleared and it's blue. And I see my fu - ture in you. I'll be

E D A D

wait - ing for_ you_ when you're read - y_ to love me a - gain.. I'll put my

E D A

hands up. I'll_ do_ ev-'ry-thing diff-'rent, I'll be bet-ter to you.. I'll be_

E D A D

wait - ing for_ you_ when you're read - y_ to love me a - gain.. I'll put my

E D C D

hands up. I'll_ be_ some-bod-y diff-'rent, I'll be bet-ter to you..

E A

Time a - gainst_ us._____ Miles be - tween_ us._____

1. 2.

G A E A C D

Heav - ens cried. I know I left you speech - less. I know I left you speech - less.

E D A D

I'll be

E D A

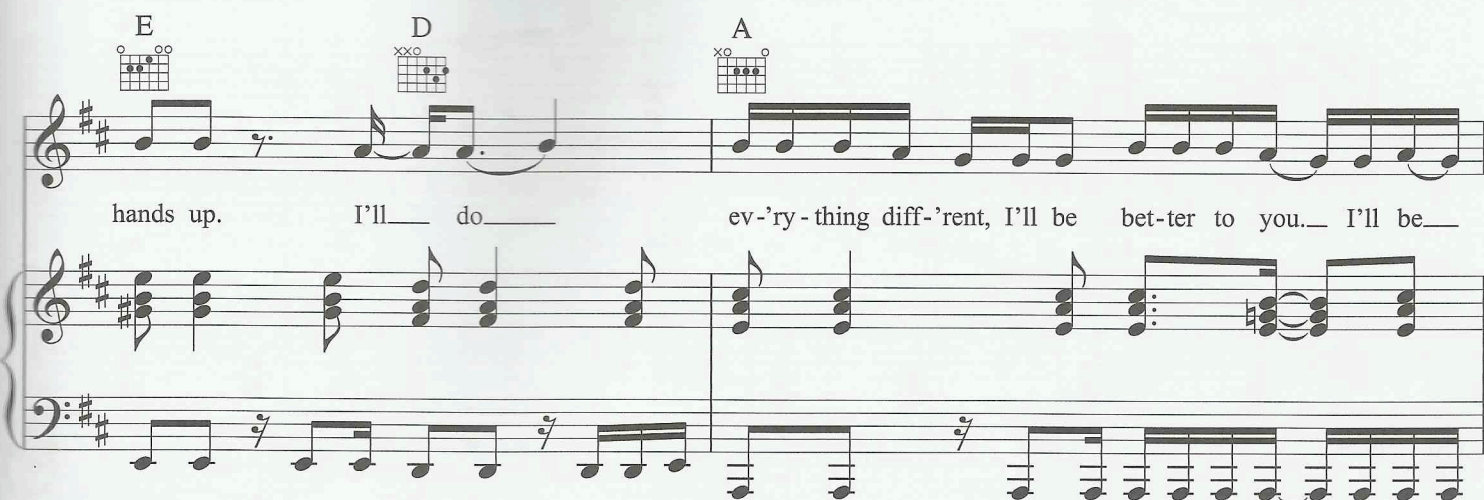
wait - ing. I'll be

E D A D



wait - ing for_ you_ when you're read - y_ to love me a - gain... I'll put my

E D A



hands up. I'll_ do_ ev-'ry-thing diff-'rent, I'll be bet-ter to you... I'll be_

E D A D



wait - ing for_ you_ when you're read - y_ to love me a - gain... I'll put my

E D C D E



hands up. I'll_ be_ some-bod-y diff-'rent, I'll be bet-ter to you.

One And Only

Words & Music by Adele Adkins, Daniel Wilson
& Greg Wells

♩ = 52
F/C

C⁷

1. You've been on my

F

C

mind. I grow fon-der ev-'ry day, los-ing my-self in-
(2.) mind? Do you hang on ev-'ry word I say?— You lose your-self in—

Gm

Dm

C

time. Just at the think-ing of your face. God on-ly
time. at the men-tion of my name. Will I ev-er

F

C

knows____
know____

why it's
how it

tak - en me so
feels to hold you

long____ to let my doubts____
close____ and have you____

Gm

D

Csus⁴

C

go.____
tell me

Oh, you're the on - ly one that I want.____ }
which - ev - er road I choose you'll go.____ }

I don't know

B^b

C

Dm

why I'm scared,____

I've been here be - fore.

Ev-'ry feel - ing, ev-'ry word,____

I've i - ma -

E^b

- gined it all.

You'll nev - er know

if

you nev - er try____ to

B^b Csus⁴ C

for-give your past_ and sim-ply be mine._____ I dare you to_

F Dm

let me be_ your, your one and on - ly. Prom-ise I'm_

Am B^b Am Gm C

wor - thy to hold in your arms._____ So come on_____ and give_

F Dm

me the chance_ to prove I am the one who can_ walk that

To Coda ϕ

1.

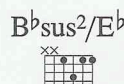
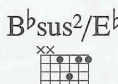
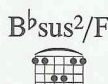
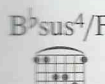
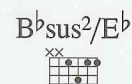
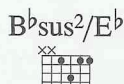
2.



mile__

un - til the end starts.

2. Have I been on your



I know__

it ain't eas - y,__

giv - ing up__ your heart.__

I know_____ it ain't eas - y,_____ giv - ing up_____ your

heart._____ No - bod - y's per - fect._____ Trust me, I've

(cont. sim.)

learned it._____ No - bod - y's per - fect._____

1. Trust me I've learned it._____ No - bod - y's

2.
Gm⁷#5



Gm⁷



D.S. al Coda

Giv - ing up your heart.
learned it.

So I dare you to

⊕ *Coda*

Gm



C



F



Come on and give me the chance to prove that I'm the

Dm



Am



one who can walk that mile



un - til the end starts.

Someone Like You

Words & Music by Adele Adkins & Daniel Wilson

♩ = 68

A



C#m/G#



The piano introduction is in 4/4 time, marked with a tempo of 68. It features a treble and bass staff. The treble staff has a whole rest in the first measure, followed by a series of eighth notes in the second measure. The bass staff has a whole note chord in the first measure, followed by a series of eighth notes in the second measure. The tempo is marked as 68. The key signature is two sharps (F# and C#). The time signature is 4/4. The first measure is marked with a whole rest in the treble and a whole note chord in the bass. The second measure is marked with a series of eighth notes in the treble and a series of eighth notes in the bass. The tempo is marked as 68. The key signature is two sharps (F# and C#). The time signature is 4/4. The first measure is marked with a whole rest in the treble and a whole note chord in the bass. The second measure is marked with a series of eighth notes in the treble and a series of eighth notes in the bass.

Con pedale

F#m



D



The piano accompaniment for the first vocal line is in 4/4 time. It features a treble and bass staff. The treble staff has a whole rest in the first measure, followed by a series of eighth notes in the second measure. The bass staff has a whole note chord in the first measure, followed by a series of eighth notes in the second measure. The tempo is marked as 68. The key signature is two sharps (F# and C#). The time signature is 4/4. The first measure is marked with a whole rest in the treble and a whole note chord in the bass. The second measure is marked with a series of eighth notes in the treble and a series of eighth notes in the bass.

1. I

A



C#m/G#



The piano accompaniment for the second vocal line is in 4/4 time. It features a treble and bass staff. The treble staff has a whole rest in the first measure, followed by a series of eighth notes in the second measure. The bass staff has a whole note chord in the first measure, followed by a series of eighth notes in the second measure. The tempo is marked as 68. The key signature is two sharps (F# and C#). The time signature is 4/4. The first measure is marked with a whole rest in the treble and a whole note chord in the bass. The second measure is marked with a series of eighth notes in the treble and a series of eighth notes in the bass.

— heard
(2.) You

that you're
know how the

set-tled down...
time flies,—

That you
on - ly

F#m

D



found a girl— and you're mar-ried now.
yes - ter-day— was the time of our lives. We were

A

C#m/G#



I heard— that your dreams came true. Guess she
born and raised— in a sum - mer haze. Bound

F#m

D



gave you things— I did-n't give to you.
by the sur-prise of our glo - ry days. I

I° only

A

C#m/G#



Old friend, why are you so— shy?— Ain't like

To Coda ♪

lasts and loves but some-times it hurts in - stead.

2. F#m D

- stead.

E/B F#m/C#

Noth-ing com-pares, no wor-ries or cares, re-grets and mis-takes, they are mem-o-ries made.

D5 Bm A/C#

Who would have known how bit-ter - sweet this would

D
rit. E/D
a tempo A
C/G#
F#m
D

taste? Nev-er mind. I'll find some-one like you. I wish

A
C/G#
F#m
D
A
E

noth-ing but the best for you. Don't for - get me, I beg. I'll re -

F#m
D
A
E/G#
F#m
D

- mem-ber you said some-times it lasts and loves but some-times it hurts in - stead.

D.S. al Coda

Coda D

A⁵ 5fr

Musical notation for the Coda section, featuring a piano accompaniment with a descending bass line and a final chord.

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TURNING TABLES
DON'T YOU REMEMBER
SET FIRE TO THE RAIN
HE WON'T GO
TAKE IT ALL
I'LL BE WAITING
ONE AND ONLY
LOVESONG
SOMEONE LIKE YOU



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